also (in Act n.) get the pearls back into the tree before you say : ' Oh, I hope he did not see me *I* ' "

Yes, I remember that in both these places I used to muddle and blur the effect by doing the business and speaking at the same time. By acting on Readers suggestion I gained confidence in making a pause.

" After the beating, wait at least ten seconds longer than you do — to rouse expectation. — and when you do come on, make a little more of it. You ought to be very pale indeed — even to enter •with a slight totter, done moderately, of course ; and before you say a single word, you ought to stand shaking and with your brows knitting, looking almost terrible. Of course, I do not expect or desire to make a melodramatic actress of you, but still I think you capable of any effect, provided *it is 'not sustained too*

A truer word was never spoken. It has never been in my power to *sustain.* In private life, I cannot sustain a hatred or a resentment. On the stage, I can pass swiftly from one effect to another, but I cannot fix *one,* and dwell on it, with that superb concentration which, seems to me the special attribute of the tragic actress. To sustain, with me, is to lose the impression that I have created, not to increase its intensity.

" The last passage of the third act is just a little too hurried. Break the line. £ 3STow, **James** — for England and liberty ! ' "

I remember that I never could see that he was right about that, and if I can't see a thing I can't do it. The author's idea must become mine before I can carry it out — at least, with any sincerity, and obedience

without sincerity would be of small service to an author. It must be despairing to him, if he wants me to say a line in a certain way, to find that I always say it in another ; but I can't help it. I have tried to act passages as I have been told,